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LUMLEY'S THREE BENEFIT NIGHTS.

TO THE PATRONS OF THE OPERA AND THE PUBLIC.

LADIES AND GENTLEMEN,

Encouraged by many and kind assurances of support, I have the honor to announce that

THREE SPECIAL REPRESENTATIONS

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ON MONDAY, the 25th of MAY,

" WEDNESDAY, the 3rd of JUNE,

AND

" MONDAY, the 8th of JUNE.

During my long connection with HER MAJESTY'S THEATRE, I never availed myself of my position and resources as Director to make any such direct appeal. These Benefits will, therefore, be the first ever held in my name; and it will be my earnest endeavor to provide, on each occasion, an Entertainment of sufficiently varied attractions to merit the countenance of those liberal patrons to whom I am already indebted for so many proofs of sympathy, and who may still take some interest in my fortunes. I have good reason to believe that, with the aid of many distinguished Artists who have generously come forward, unsolicited, in my behalf, I shall be enabled to offer Three Performances of Opera and Ballet worthy comparison with any it was ever in my power to present at HER MAJESTY'S THEATRE during the most brilliant and prosperous period of its history.

In addition to the other eminent names—which will be duly published—I am authorised to announce that of

MDLLE. PICCOLOMINI (MARCIONESS GARTANI),

who, in the most graceful manner, has volunteered to leave her retirement, and undertake the journey from Florence to London, for the sole purpose of rendering a service to the Director who had the good fortune of first making known her piquant, original, and fascinating talent to that English public which welcomed her with such enthusiastic cordiality, and retained its admiration for her until the close of her career.

MDlle. PICCOLOMINI will sing at each of the three Benefit Representations, after which, it is my duty to add, she will definitively retire into the privacy she has only quitted with the special object I have named.

Theatre Royal, Drury Lane.

B. LUMLEY.

HANOVER SQUARE ROOMS.—At the second

morning concert to be given to the subscribers of Ewer and Co's Musical Library, on Tuesday, June 2nd, at three o'clock, the following new compositions will be performed:—Pianoforte quartet, Stiehl; Violin quartet, Volckmann; Pianoforte solos: Chant des Sirènes, O'Leary; Spinnerlied, Liszt; Solo violoncello, Romance, Volckmann. Songs: A Poet's love and devotion, Schumann; Do not in beauty thus appear, Nicolai; Mary of the Oberland, Dessauer; Somebody, Agnes Zimmermann; Duet, contralto and baritone, Gard'ner, thy tree am I, Schumann. Instrumentalists: Messrs. Pauer, Sainton, Ries, Webb, and Paque. Vocalists: Miss Roberline Henderson, MDlle. Elvira Behrens and Mr. Lansmere. Conductors: Messrs. Frank Mori and Evers. All tickets retained at the first concert are available. Programmes at Ewer and Co's Musical Library, 87 Regent Street.

THE MUSICAL SOCIETY OF LONDON.—Fifth

Season.—The FOURTH (and last) ORCHESTRAL CONCERT, on Wednesday evening, May 27th, at St. James's-hall, at half-past 8 punctually. Conductor, Mr. ALFRED MELLON. Programme:—Part 1st. Overture (Jossenda)—Spohr; Recit. ed aria, "Non mi dir" (Don Giovanni), Miss Louisa Van Noorden—Mozart; pianoforte concerto in D minor, Miss Madeline Schiller—Mendelssohn; scena, "Through the Forest" (Der Freischütz), Mr. Sims Reeves—Weber; overture (Hamlet)—Macfarren. Part 2d. Symphony in C minor (Op. 67)—Beethoven; recit. and aria (Orfeo ed Eurycle), Mr. Sims Reeves—Haydn; overture (Guillaume Tell)—Rossini. A limited number of half-guinea tickets for area or balcony, and gallery tickets, at 3s. 6d., may be had at Messrs. Cramer and Co.'s Regent-street, and Austin's ticket office, St. James's-hall.

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EXETER HALL.—Mr. SIMS REEVES will sing "SOUND

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1. Chough and crow.
2. Where art thou, beam, and
3. When the wind blows.
4. Foresters, sound the cheerfull.
5. Winds whistle cold.
6. What shall he have that kill'd.
7. Come, thou monarch of the vine.
8. Blow, gentle gales.
9. Hark! Apollo strikes the lyre.
10. Now tramp o'er moss and fell
11. Fill, boys, and drink about.
12. Who is Sylvia? what is she?
13. Oh, by rivers.
14. Come o'er the brook, Bessie.
15. The fox jumped over
16. The tiger couches in the wood.
17. Live Henri Quatre.
18. Allegiance we swear.
19. Daughter of error.
20. Now to the forest we repair.
21. Hail to the chief.
22. Stay, prythes stay.
23. Good night.
24. When wearied wretches.

The two double numbers, containing two GLEES, Two-pence.

MDLLE. CARLOTTA PATTI.

There is something in the position before the world of Adelina Patti and her sister Carlotta, whose extraordinary voice and remarkable talents have just taken the London musical public by surprise, which recalls the sisters Brontë, who in literature exemplified the same community of endowment which the young Italian vocalists do in the musical art, and which it is the privilege of so few families to present. As in the case of Currer and Acton Bell, while both lived and wrote, so in that of Adelina and Carlotta Patti there can be no question of rivalry between the sister candidates for celebrity. Each has her peculiar and special qualifications, and the triumphs achieved by the one do not throw an eclipsing shadow over the other, but rather each in turn adds lustre to the other's radiance. Nature, which has shared her gifts between them, takes care that while both put them to use the interest shall be equally divided. If it were not so there would be something almost unpleasant and invidious in the task of recording the successes of one sister, as though it were by implication to disparage the talent of the other. But the fact that Mr. Gye has engaged the services of both these sisters at one and the same time shows, in the most practical manner, that artistic mutuality and sisterhood to exist which we have described, and that if there be any competition between them it is, to parody the words of Shakespeare—

As if a sister should a sister cite
To gentle exercise and proof of art.

Carlotta Patti is the elder of the two sisters, and she is not only like Adelina, an Italian by race, but by birth; if, therefore, there be anything in the notion so commonly expressed that the very air of that land of song is favorable to the development of the physical qualities on which a richly-toned and flexible voice depends, the elder sister claims in this a valuable birthright exclusively her own. It was in the city of Florence, in the year 1840, while her mother was fulfilling an engagement as prima donna at the Pergola Theatre, that Carlotta came into the world; and being born not only under an Italian sky but in the midst of a busy world of art—which, by-the-way, she probably inconvenienced by her intrusion—it is not wonderful that art should have so decidedly proved her vocation. Her baby fingers must have beat time to many a grand aria which her mother was practising, and in all likelihood she "coo'd in quavers and the quavers came." Strange to say, however, though under such circumstances she could not but become to a certain extent a musician, her early bent was towards painting, which she pursued with ardour and with considerable success, and when she finally did make up her mind to devote herself to music it was as a pianist that she elected to make herself proficient. Mdme. Patti had been offered an engagement to sing at the Italian Opera of New York, which she had accepted, and when Carlotta was devoting herself to the piano she had the opportunity of receiving instruction and counsel from the celebrated pianist and composer, Henri Herz, an opportunity which she turned to the best account. In the midst of these studies, however, she was called upon to perform a mournful task, and one which at her early age must have deeply impressed her, and tended to throw that tinge of melancholy which is occasionally visible in her expression, and heightens in so remarkable a degree the effect of her smile when sunshine breaks through the cloud. One of her sisters had married Signor Scola, a musical professor of high reputation then, but still higher now as the instructor of Adelina and Carlotta Patti. Soon after her marriage symptoms of consumption appeared, and she was ordered, as a last resource, to try the climate of South America. Carlotta accompanied her sister and saw out the mournful tragedy to its closing scene, which no tender sister's care, no earnest heart-prayer, could avert. On Carlotta's return from this melancholy mission she found her sister Adelina busily engaged, under the tuition of Signor Scola, in those vocal studies which have ended in her present world-wide celebrity. As much, probably, to dissipate the gloom which still hung over her spirit as with any definite ulterior object, the elder sister became a fellow-pupil under Adelina's master. The emulation which sprang up under these circumstances, and gave additional ardour to the sister students, will account for the rapid progress which was made by them, but especially by Carlotta, whose more mature age and previous studies gave more earnestness and efficiency to her endeavours. In a year she was pronounced an accomplished vocalist, and obtained an engagement to appear as concert singer in New York. This was in the year 1861. The well-known American impresario, Mr. Ullmann, being present at her début, had no difficulty in forming a judgment as to her present merits and future prospects, and he engaged her at once for the grand concerts of the New York Academy of Music. Here her success was fully confirmed, and with this stamp of currency upon her she commenced a tour through the principal cities of the North American States, in each of which the musical public unhesitatingly ratified the verdict of the capital of American civilisation. Then came the great earthquake that rove asunder the vast American empire, and it might have been thought

that the new-blown honors of the young vocalist were destined to be smothered in the smoke of battle. Quite the reverse, for Mdlle. Patti proved the truth of the homely proverb about an ill wind. The war storm that swept over the land blew her newly-launched barque not only into a port of safety, but one where its merchandise was at a high premium, and the highest honors awaited the captain. The bulletins of the battle-fields had more interest than any other works of invention which theatrical managers could offer the public of New York; and the voice of rumour, with its ever-changing moods—now solemn, now triumphant—rendered every other vocal performance insipid in comparison. The managers of the Opera House were at the end of their wits to discover an attraction strong enough to fix the attention of this war-bewildered people, and luckily bethought them of persuading Carlotta Patti to make her début on the stage, a step which she had always had the greatest reluctance to take, owing to a slight defect in her gait, the result of an accident in her childhood. This appeal from her early patrons came to her in so strong a form as one which, if successful, offered the only probable resource to save them from the most complete financial discomfiture, that Mdlle. Patti courageously overcame those sensitive apprehensions which only those who are similarly afflicted can fully comprehend, and which, in the case of a woman, are multiplied tenfold. That this drawback was not likely to operate in any very preceptible degree, however, may easily be inferred from the very fact of the directors of the Opera House having ventured on inducing Mdlle. Patti to make her appearance; and, indeed, had the defect been one which could be less easily disguised than is actually the case, the brilliancy of the débutante's vocalisation, her handsome and expressive countenance, and her natural grace of manner, added to her decided power of dramatic expression, would have blinded her audience to its existence. During this engagement, which answered all the expectations built upon it and entirely restored the Opera House to prosperity, Mdlle. Patti performed the same round of characters in which her sister Adelina had so brilliantly distinguished herself. After her appearance on the lyrical stage Carlotta again visited the principal cities of the Northern States, and drew large audiences, whether as an operatic performer or merely a concert singer. Since the Americans have sent us Adelina Patti we are a little more disposed to place faith in their critical verdicts. Nevertheless, Mdlle. Carlotta Patti's first appearance before a London audience, and that composed of the enlightened and critical part of the public who support Mr. Gye's establishment, was fraught with doubt and misgiving, and the night of Thursday, April 16, 1863, will ever be a memorable one in the career of this now firmly-established artist. A concert after a long opera is not the most brilliant portal through which to issue out upon a new and untried public, and the qualities of an artist must possess in them something actually startling to rouse an audience thus jaded by a long performance to even the point of decent attention. Such was essentially the case by good fortune in this instance, the extraordinary reach of Mdlle. Patti's voice in the upper region answering fully the existing exigency for a "sensation." When those wonderful larklike notes, which seem to descend from some ethereal region, had once been heard, the débutante had produced the only credentials which at the hour of the night could have gained her a hearing, and she was at leisure to display all her other qualifications as an accomplished and highly-trained bravura singer with a certainty of appreciation which, but for the good fortune of her being a vocal phenomenon, she might in vain have expected. Mdlle. Carlotta Patti is now the star of the musical season, and as such drew, at the second concert of the New Philharmonic Society, one of the largest assemblies that has ever been contained in St. James's Hall.

TOOTHPICK.

MR. HALLÉ'S PIANOFORTE RECITALS.

The second performance yesterday was commanded by her Royal Highness the Princess of Wales, who bespoke the following programme:—

PART I.—Sonata, in E flat, Op. 29, No. 3, *Beethoven*; Harpsichord Lessons, in G and D, *D. Scarlatti*; Gavottes and Musettes, in D minor and G minor (from "Suites Anglaises"), *S. Bach*; Bagatelles, Book I., Nos. 1, 2, 3, and 7, *Beethoven*.

PART II.—Sonata, in C sharp minor, Op. 27, No. 1 (The Moonlight), *Beethoven*; Impromptu, in B flat, Op. 142, *Schubert*; Two Valses, in C sharp minor and D flat, Op. 64, *Chopin*; "Lieder ohne Worte," Book II., No. 1; and Book IV., No. 5; and Book VI., No. 6, *Mendelssohn*.

The illustrious lady arrived punctually at three o'clock, and remained to the end of the performance. She was accompanied by the Princess of Hesse, Princess Mary of Cambridge, &c. We shall return to these "Recitals."

A SECOND Collection of Mendelssohn's letters is reported to be in process of publication.

PHILHARMONIC CONCERTS.

The fifth concert, which took place on Monday night in the Hanover-square-rooms, was (like the fourth) honored by the presence of their Royal Highnesses the Prince and Princess of Wales, who had commanded the programme. As might have been expected, there was a brilliant attendance. The Royal party arrived punctually at 8 o'clock, accompanied by the Prince Louis of Hesse, the Princess Louise, and suite. The National Anthem and the Danish National Air were then performed by the band. The programme was one of great and varied interest, as may be seen by the subjoined:—

PART. I.			
Sinfonia, No. 11 (Grand)	Haydn.	.	.
Recit. and Aria—"With verdure clad,"	Haydn.	.	.
Fantasia Overture, "Paradise and the Peri"	W. S. Bennett.	.	.
Aria—"Che pur aspro"	Mozart.	.	.
Overture—"Der Freischütz"	Weber.	.	.
PART II.			
Sinfonia in B flat	Beethoven.	.	.
Valse—"E strano poter," (Faust)	Gounod.	.	.
Overture—"Zampa"	Herold.	.	.
Conductor,—Professor Sterndale Bennett.			

That the ordinary custom at the Philharmonic Concerts of having two grand symphonies at each performance was not disregarded on this exceptional occasion showed that the illustrious visitors came for no other purpose than that of listening to a selection of good music, and was, moreover, a proof of good taste which entitled them to the consideration and gratitude of subscribers. Even the usual instrumental concerto, though dispensed with, was replaced in so satisfactory a manner by the "Jubilee" overture of Professor Sterndale Bennett that no pretext was left for grumbling. The engagement of Mademoiselle Titiens, too, as solo singer, imparted extraordinary *éclat* to the vocal department; and thus the entire concert was of a character and quality to engage the sympathies of the most inveterate and exacting connoisseurs.

The two symphonies, both masterpieces, were happily contrasted. That of Haydn—the 11th of the famous, "Salomon Twelve," in the composition of which Haydn was substitute, and worthy substitute, for Mozart, who had been expressly engaged to write them—is the one containing the *Andante*, familiarly known as the "Clock-movement," on account of a peculiar feature in the accompaniments, suggesting the measured "swing and click" of a pendulum. Beethoven's in B flat it is enough to describe as the "Symphony No. 4,"—with the exception of a grave introduction, and a plaintive *adagio*, overflowing with melodious beauty—the most exuberantly joyous inspiration that ever came to the great musician while composing for the orchestra, which, through him, was rendered the medium of expressing a world of thought it had never been deemed capable of expressing before, even though Haydn and Mozart had already devoted their genius so constantly and so lovingly to enlarge and enrich its repertory. Both symphonies were finely played. The overture of Professor Bennett—suggested by Moore's Oriental poem of *Paradise and the Peri*, and originally introduced at the concert held last year in St. James's-hall in commemoration of the Philharmonic Society's having completed its 50th year—gains enormously by the advantage of a second hearing. Its uncommon construction made it difficult at once to grasp and appreciate as a whole; but closer familiarity with its leading themes and the manner in which they are developed helps to clear away all mystery, and reveals a work as masterly in form as it is interesting in detail—original and beautiful in equal degree. By this overture, in short, its gifted composer has added a new masterpiece to his art, and a new laurel to his brow. How it was executed we need not say. Professor Bennett is so popular with the members of his band—the band he may be said to have created—that a work from his pen is sure to be played *con amore*, as was the case on Monday night, when the audience—delighted both with the music and the performance—were enthusiastic in their demonstrations of approval. The glorious *Der Freischütz*, king of purely dramatic overtures, was a splendid termination to the first part of the concert; while the light and sparkling prelude to Herold's *Zampa*—which, but for its fragmentary treatment, might have been signed "Anber"—made a capital voluntary to prepare for the departure of the audience.

Mademoiselle Titiens threw all her splendid energy into the songs set down for her. "With verdure clad" could hardly have been sung with more serene expression, or the extremely florid and trying air

from Mozart's *Il Seraglio* with greater brilliancy. The so-called "valse" from M. Gounod's long and anxiously expected *Faust*—which we are promised at both opera-houses—was heard with all the more curiosity as a specimen of a dramatic work from which so much is anticipated. In each of her pieces Mademoiselle Titiens was applauded with the warmth and unanimity due to her rare merits.

The Royal party remained until the last note of the overture to *Zampa*, and were loyally cheered on quitting the room. Two visits, in immediate succession, to the Philharmonic Concerts, indicate plainly enough that the Prince and Princess of Wales take especial interest in the higher class of music; and that their countenance will not be withheld from other performances no less deserving would appear from the fact that the Princess Alexandra has herself selected the programme for Mr. Charles Hallé's second "Recital" in St. James's Hall (yesterday), which she had signified her intention of honoring with her presence.

MR. LUMLEY'S BENEFIT PERFORMANCES.

(From the Times).

Much interest has been created in the fashionable and musical world by the announcement that three special benefits are about to take place at Drury-lane, for the benefit of Mr. Lumley, known for so many years as the enterprising manager of Her Majesty's Theatre. Mr. Lumley's reign, which, with interruptions, lasted for something like 18 years, commenced in those happy days when there was but one Italian Opera House, and that one Italian Opera House concentrated all the rank and fashion of the country. The schism which took place in 1847, and which has been followed by years of competition, may, possibly, prove to have been beneficial to lyrical art, for emulation has always been considered one of the causes of excellence, and, of course, when there is a monopoly, emulation is impossible. But the one Opera House was not merely a temple of the Muses; it was also the common place of meeting for the higher classes, who flocked to it as naturally as merchants in former times betook themselves to the Royal Exchange. A glance round the house on each Saturday night showed who was in town and who was not, and the calls of friends upon the occupants of boxes were the pleasantest and least onerous visits of the London season. With two Italian Opera Houses this power of concentrating the aristocratic portion of society is lost altogether. The world of fashion is not elliptical in its form: it cannot have two foci, and there is no doubt that, well as they are provided with musical entertainment in every form at the present day, many an old "*habitué*" deeply regrets the early days of Mr. Lumley's management, and describes to young hearers those excitements of a brilliant past which to those who are only acquainted with this apathetic age appear scarcely credible. In those early days the "old guard" (as they were called), so long associated with *I Puritani*, were at the height of their glory, soon to be strengthened by the accession of Signor Mario. In those early days the ballet rose to an eminence which it has not since attained, and the *pas de quatre* is looked back upon as the culminating point of a departed glory.

After the schism of 1847 the Jenny Lind *furor* still maintained the ascendancy of Mr. Lumley, and, though it was soon followed by a brief *interregnum*, the last seasons of his rule were marked by the success of a Piccolomini, a Titiens, and a Giuglini. The energy of the manager never failed him to the last. As long as he could be active he was conspicuous.

The artists whom he introduced to the public in his later period have zealously offered to aid him in his benefit performances at Drury-lane. The Marchioness Gaetani (formerly Mademoiselle Piccolomini), though she has completely retired from the profession, has promised to come from Florence to London on purpose to take a leading part. Mademoiselle Titiens and Signor Giuglini have declared their adhesion, and it is said that Signori Gardoni and Belletti will reappear in London for the benefit of the manager who first introduced them to the English public.

Monday next, the 25th of May, Wednesday the 3d, and Monday the 8th of June are announced as the several nights of performance.

THE ROYAL COLOSSEUM.—This institution, which has for so many years occupied so prominent and attractive a position in the Metropolis, is, we understand, to be re-opened for a short season, on Whit Monday. Among other attractions, the diorama of Lisbon, and the Panoramas of London by Day and Paris by Night, will be exhibited.

MR. HOWARD (of Edinburgh) will have the conductorship of a select orchestra, and Mrs. Stewart Howard will contribute several Scotch songs. The management has been confided to Mr. Nimmo. A better choice could not have been made.

THE OPERAS.

ROYAL ITALIAN OPERA.—On Saturday *Martha* was produced for the first time this season, and introduced a new Ennihetta in the person of Mdlle. Elvira Demi, Signor Graziani making his first appearance this year as Plunkett, and Signor Mario resuming his original part of Lionel. The performance went off with little of the old *clat* in consequence of the incompetence or nervousness of the *debutante*. That it was the former we may presume from the fact of the part of Lady Ennihetta having been transferred to Mdlle. Fioretti.—On Monday the *Barbiere* was repeated for the third time.—*Don Giovanni* was given for the second time on Tuesday, and again attracted a very large attendance.—On Thursday *Masaniello* was performed, their Royal Highnesses the Prince and Princess of Wales being present.—To-night *Martha* will be given for the second time, with Mdlle. Fioretti as the Lady Ennihetta.

HER MAJESTY'S THEATRE.—On Saturday *Lucia* was repeated, but not, as was expected, with the new tenor, Signor Baragli, who was prevented from appearing by illness. Signor Giuglini, nothing jealous, and always anxious to oblige the director, resumed the part of Edgardo, which he has played this year more than once. On Tuesday Mdlle. Artôt made her first appearance at Her Majesty's Theatre as Maria in the *Figlia del Reggimento*, and achieved a most brilliant success. Enthusiastic applause, many recalls, and bouquets *ad infinitum*, proved that the audience was unusually delighted and excited. We shall have to say more of this performance by and bye. Signor Bettini performed the part of Tonio, and Signor Zucchini that of Sergeant Sulpizio. The opera was eminently successful throughout, and will be repeated to-night.—On Thursday the *Trovatore*, with Madame Alboni, Mdlle. Titiens, Signor Giuglini, Signor Gassier and Mr. Santley—a cast almost “unparalleled”—again attracted an immense attendance. So many persons were disappointed in obtaining places as to necessitate a repetition of the performance next week.

MR. HENRY LESLIE'S CHOIR.

The fifth and last concert, which took place on Thursday evening at St. James's Hall, was in one respect the best of the series, and calculated in an eminent degree to please the general public. Madrigals, glees, and part-songs—by which particularly the choir had achieved its renown—predominated, and of these a more taking selection could not have been presented. To prove our assertion, we need only state that among the pieces given were Wilbye's “Sweet honey-sucking bees” (the Queen of Madrigals), Morley's madrigal, “Fire! fire! my heart,” and Mendelssohn's part-song, “The deep repose of night.” These all in the performance reflected infinite credit on the choir, the singing being in some instances as remarkable as on any previous occasion for force, precision and management of *nuances*. In Mendelssohn's “Ave Maria,” and his anthem, “Hear my prayer,” the choir were set a severe task; but even in the last of these masterpieces (the first was not always in tune) they distinguished themselves. In the Motet Mr. Sims Reeves was principal solo singer, being assisted by Madame Giraltoni, Misses Emma Charlier, Whytock, and Alice Stanley, Messrs. G. Taylor, Seymour Smith, and G. F. Marler; in the anthem Mdlle. Parepa sang the solo parts. Other pieces were given by the choir, of which we need only name Mr. Henry Leslie's part-song, “The Troubadour,” and arrangement of “Rule, Britannia,” and Bishops' glee, “The Fisherman's good night.” Mr. Sims Reeves was taxed with two songs, in addition to Mendelssohn's Motet; these were “Adelaida” and a new song by Mr. Henry Leslie, “Annabelle Lee.” In “Adelaida” Mr. Sims Reeves was accompanied on the pianoforte by Madame Arabella Goddard, and singing and playing, we need not say, were perfect. The new song of Mr. Leslie was unanimously encored. Mdlle. Parepa sang the same composer's “Flower Girl” and a mazurka, the former with feeling, the latter with brilliancy.

Madame Arabella Goddard played Bach's Prelude and Fugue in C sharp major—a task demanding the utmost neatness of finger united to unlimited sustaining power. It was accomplished by the fair pianist, and accomplished to perfection; she also played the *Suite de Pièces* of Handel, containing the air with variation, commonly called the “Harmonious Blacksmith.” Both performances elicited the utmost enthusiasm. After the “Blacksmith” she was twice recalled with extraordinary enthusiasm, but she declined (gracefully and modestly) to repeat her performance.

MDLLE. TITIENS AT THE FESTIVAL.—Mdlle. Titiens has signed a joint engagement with the directors of the Worcester and Norwich festivals for the trifling consideration of 600 guineas.

A FEW SCRAPS FROM BRUSSELS.

* * * * Before concluding, I will give you a few miscellaneous items of musical news; they will, I doubt not, interest you more than the dry business details with which I have bored you through three pages and a half of my epistle. The management of the Théâtre de la Monnaie seemed to have resolved to finish their season with a bang, so they have just produced a new one-act comic opera, entitled *Un Don Juan de Village*, and a new grand fairy ballet called *Le Royaume des Fleurs*. The former is by M. Bryon d'Orgeval, who is engaged for next season, I believe, as *basso*. It contains some pleasing motives cleverly treated, and was decidedly successful. The ballet is due to the imagination of M. Justament. The plot is—but why on earth should I tell you the plot? is not the ballet called *Le Royaume des Fleurs*, and is not that sufficient to convey a most clear and distinct idea of what the plot is—I mean to every sensible man, at least. Therefore, if you are a sensible man, as I fondly imagine, you do not need a description of the plot; if you are not a sensible man and do need one, I refuse to supply your want. I hate an idiot—not that I would insinuate you are one,—and when I employ the term “idiot,” I do so in the highly offensive sense which is its prevailing characteristic in the English tongue, and not in the mild acceptance of “a private person, one not engaged in public affairs,” which is the primary one of the Greek “*ἰδιώτης*.” No, I mean “an ignorant, ill-informed man,” opposed, as every school-boy (who happens to have his lexicon open before him) knows, to *παιδαγωγικός*. The dancing in the said ballet was pretty good—for Brussels. The principal danseuses were Mesdles. Bose, Girod, Wesmael and Pepita. The audience applauded M. A. Lamy, also, but I did not. I do not like men dressed in fleshings, sky-blue silk tunics, short sleeves, a gold fillet, and an eternal sickly smile, or anything approaching that style of “pretty” costume. I invariably turn my head away when male dancers come simpering on the stage. “I can't abide them.”

M. Merelli's company have commenced their season badly. The opera they selected for their first night was *Il Trovatore*, but it went off very flatly indeed. The only singer who appeared to satisfy the audience in the remotest degree, was Signor Zacchi, who supported the part of Il Conde di Luna. On Saturday, the 9th inst., Madame Volpini made her *début* in *Il Barbiere*. Very few persons, however, could have told you how she sang—at least, not unless they had derived their knowledge from others—for the simple reason that the house was nearly empty. The same unsatisfactory state of things characterised the performance of *Don Pasquale* on Monday, the 11th. Unless matters take a turn, M. Merelli himself had better take one, and select some other city for his temporary abode. At any rate, if there is not a reversion of the public feeling in his favor, he will not make such a fortune, during his sojourn here, as will enable him to retire from managerial life, erect a château, and reside in it, for the future, regardless of expense.

At the fourth concert of the Association des Artistes-Musiciens, Mdlle. Artôt appeared, and sang an air by Handel, “Rode's Variations,” and “Il Baccio,” by Signor Arditti. Apropos of concerts, M. Fétis has made an attempt to establish a series of concerts on the plan of the now famous “Monday Populairs.” He could not have chosen a better model, and I sincerely trust he may be successful, not merely for the sake of the speculator, whoever he is—and who, by the way, would fully deserve every sou he could make—but for the sake of the Classical and Beautiful in music. The first programme comprised Mozart's “Jupiter Symphony,” Weber's Overture to *Oberon*, Beethoven's Overture to *Leonore*, and fragments from Mendelssohn's *Midsummer Night's Dream*. There were, also, two vocal pieces, one from *Oberon*, and one from *Le Pré-aux-Clercs*, sung by a fair artist called Madame Huygens. Need I say, after having favored you with her name, that she is Dutch?

The society known as the Réunion Lyrique has just addressed a circular to all the choral societies with which it is acquainted, either in Belgium or abroad, informing them that at the national fêtes, on the 24th September next, there will be a grand match—if I may so translate the word “concours”—of unaccompanied concerted singing, open to all comers, except the societies of Brussels and its suburbs. The prizes will be worth about four hundred pounds. Do you hear this, oh, ye Yorkshire warblers! ye vocalists of Exeter Hall! ye partisans of Henry Leslie of the Choir! Now is your time—no! I do not mean that! I mean the 24th September is your time! Go in and win!

WEIMAR.—M. Hector Berlioz's opera: *Bénédict et Béatrice*, has been produced and most favourably received. At the first representation all words of approbation were forbidden by etiquette, on account of the presence of the Court; but at the second performance the applause was particularly frequent and emphatic. M. Berlioz has left for Löwenberg, whither he has proceeded, at the request of the Prince von Hohen-zollern, to conduct a concert. The programme of the latter includes the overture to *King Lear*; fragments from *Romeo and Juliet*; the overture to *Le Carnaval Romain*; and the “Harold Symphony.”

MODERN OPERA, &c.*

That grand and chivalrous maxim touching the beauty of the female sex, which declares that all women are beautiful, though some are less beautiful than the rest, has its analogue in the æsthetics of music. All music, properly so called, is beautiful, though some sorts are less beautiful than others. Genuine love of art is best shown by a power of enjoying its every-day manifestations, just as a real feeling for natural beauty is best shown by the love of that beauty in its simplest form. Such love is, of course, less common than the delight in what is extraordinary; but it is the true indication of a naturally healthy, or of a rightly cultivated taste. A man who cannot see the beauty of an English hedge-row may go into raptures about the view from the Montanvert; but these raptures will be an expression, not of real enjoyment, but only of surprise. So you may hear people rave about a Symphony, and profess at the same time to feel the singing of a simple tune an infliction. Of such professions one part or other must be pretence. No one can enjoy or understand the greater without loving and comprehending the less. Whoever is not touched with the simple grace of "The Blue Bells of Scotland," and yet declares himself an admirer of the C minor Symphony is either an impostor or is mistaking his passing interest in an unusual piece of musical display, with its sounding pomp and imposing bustle, for a real enjoyment of the essence of the thing presented to him. The condition of the public taste in the same way may be tested better by the way in which productions and performers of average excellence are treated, than by the degree of regard paid to exhibitions of extraordinary acquirements or extraordinary natural gifts. Wonders will always attract their crowds of gaping thousands. A genuine popular love of art will be best evidenced by the steady interest taken in its ordinary achievements. This is the point overlooked by those who tell us that the business of Academies, "Philharmonies" and such like bodies, is to confine themselves to the "perfect interpretation of the acknowledged masterpieces." The fact is that the policy defeats itself. A taste so nurtured in exclusiveness necessarily becomes narrow and perverted. A familiarity with the more ordinary standard of artistic work is positively wanted, in order to give vitality to the appreciation of the masterpieces which have become immortal. If a man were ignorant of the poetry which had grown out of the life of his own era, what would be the value of his notions of the poetry of the past? What would he know about Shakespeare or Milton—how would he measure their greatness if he had never read his Tennyson or his Shelley? Better then to present the creations of the "old masters" side by side with the newest and best contemporary work. Such work will, of course, be in general second-rate; but its quality will not be a matter of less interest on that account. Rather of more; for it is on the exercise of average talent that the every-day enjoyments of the world must depend. Nothing more thoroughly deserves encouragement than the high cultivation of ordinary powers. Madame Viardot Garcia, a consummate artist with a bad voice, is an instance of the homage which this kind of merit sometimes wins. There is no reason why purity of style and soundness of method should not accompany moderate powers as well as exceptional ones. It would be a better thing at this present moment if the body of ordinary London concert-singers could be taught to exchange the style usually current for that of Grisi, than that three fresh Grisis should be discovered—just as it is more important that the bakers shall make pure bread for the people than that Messrs. Staples shall concoct good turtle soup for the Lord Mayor. One singer, such as Mdlle. Fioretti (to illustrate, one is obliged to be personal), is a greater gain to the cause of good music than any number of such celebrities as Mdlle. Carlotta Patti. The one is certain to go on delighting the world more and more by a perfection of style, acquired by cultivation of powers, not by any means extraordinary in degree; the other is simply and solely a phenomenon whose performances, when once the first flutter of curiosity has subsided, will be destitute of interest.

Signor Schira's new opera, *Niccolo de' Lapi*, is a happy example of what it is intended to designate roughly by the phrase "good second-rate" composition. It would be vain to pretend that the work is a masterpiece; but it is genuine music, and it is not dull. Out of a subject not specially suitable to operatic treatment, and not well-handled by the playwright, Signor Schira has made an effective drama. The power of a language is best shown by its ordinary capacities of expression. So the nobleness of music—common music—as a vehicle for the expression of emotion, is well illustrated by such an instance as this. Common music, we say; for, with all respect to Signor Schira, there seems to be nothing in his work betokening a very exceptional gift—no remarkable brilliancy of melody, nor originality of setting. But it is delightfully vocal, as might be expected from the chief of a great school of singing; it has the true glow and swing of the Italian manner; and there is a general air of freedom and lightness about the writing which marks the hand of the practised musician. The choruses do, indeed, here and

there verge upon the boisterous; but this defect is only occasional. The action is carried along without flagging, and the fall of the curtain leaves the listener content if not excited. It is needless, and indeed impossible, to describe here the music in detail. Its success with the Haymarket audience is a genuine one. For its performance, it needs only to mention the names of the cast, which was such a one as few authors have had at their command. It included Mdlles. Titiens and Trebelli-Bettini, Mr. Santley, and MM. Bettini, Gassier, and Giuglini. A pretty little canzonet, with chorus, sung by Mdlle. Trebelli, has established itself as a favorite, and is regularly encored. Signor Giuglini has been scarcely so well treated by the composer as the rest of his playmates. Of Mr. Santley it is pleasant to observe that he is rapidly gaining ease and freedom in treading the Italian stage. This was about all he had to learn to become one of the most acceptable baritones now before the world. His singing is faultless. R. B. L.

LIEGE.—The capital of the Walloons, rich in coal and steam, with nearly 90,000 inhabitants, and surrounded by the most lovely country, has recently begun, in a musical point of view, not only to assert itself as the birthplace of Grétry, but, by the attention it now devotes to music, to prove itself worthy of this honor. The Conservatory of Music, which has been established a considerable period, has, since last year, taken a great start, under the direction of that thorough-going master and composer, M. Soubre, and its concerts have already met with a highly gratifying success in the endeavour to accustom the public to good German classical music. We have now before us two accounts, the first from the pen of a Belgian writer, giving a notion of the taste formerly prevalent among his countrymen, and the second written by an amateur from Germany, who, while travelling through Belgium, was present at the second concert in Liege.

I. As we have already said, at its first concert (at the beginning of February), the Conservatory gave us vigorous and serious music, full of purpose. It is the duty of this institution to set a good example, to mark its concerts with a special stamp, and to initiate the public, at last, into a sound knowledge of everything truly connected with the higher class of music. However, to be frank, we should not wish to see ourselves condemned for ever to learned music, which interests only the intelligence of the musician, and leaves the general hearer unmoved. Away with stiff forms which alone so-called connoisseurs place above aught else! Let us rather select works in which inspiration goes hand in hand with science, and fertility of ideas is united with a skilful treatment of the laws of composition. But we do not believe that M. Soubre will ever place before his hearers dishes that are too heavy for them, and which their temperament is unable to digest. The boundary line must be strictly drawn between what is beautiful and what is monotonous. In this respect the Directors' choice has hitherto fallen upon admirable works. Haydn's Symphony, Op. 80; Mozart's "Ave Verum," and Mendelssohn's Violin-Concerto—which last we should deem incomparable, did we not possess that by Beethoven—lead us over the limits of the ordinary world into the realm of the Ideal. We heard Mendelssohn's Symphony-Cantata, the "Lobgesang," for the first time. It strikes us that this work requires to be heard frequently, not that it does not contain first-rate beauties, which strike the hearer at once, but because the form of the great whole is a very comprehensive and unusual one. After three symphonic movements there follows a finale, with solos and choruses of great length, in the style of the oratorio, from which Mendelssohn could not tear himself away. It is something astonishing that Germany, which has made such advances and stands so pre-eminent in music, should consider itself bound to perpetuate the primitive forms of the oratorio, in serious, simple, and solemn strains, which certainly possess a beauty of their own, but sound like the echo of a time now past, and are deficient in anything like dramatic movement (?). Why should a composer deprive himself of the powerful resources of dramatic music, which have found their way even into the music of our religious services?—The execution, however, was very good, the choruses, especially the sopranos, deserving especial praise. We never heard an orchestra so perfect; it would be difficult to find better violins anywhere. The only drawback was that the wind-instruments were not in tune. M. Dupuis played the violin-concerto in masterly style. The Conservatory may congratulate itself on possessing this distinguished artist, to whom the duty of teaching the violin is entrusted. His performance, as is always the case, was brilliantly successful. The musical world is deeply indebted to M. Soubre. Although acting only half a year as Director of the Conservatory, he has already effected things, the realization of which, in several years, we should gratefully have acknowledged. With such an artistic treat, there were, among the brilliant crowd of the Société d'Emulation, in whose rooms the concerts take place, a number of young persons so badly behaved as to be talking the whole evening, and, despite repeated admonitions, to refuse to be silent. What do such insufferably impertinent visitors want at a concert?—*Niederrheinische Musik-Zeitung.*

* From *The Reader*, May 16.

CONCERTS.

SACRED HARMONIC SOCIETY.—Mendelssohn's music to *Athalie* was repeated on Friday, the 15th instant, with the same singers as before, and was followed by Handel's Dettingen "Te Deum," the principal vocalists being Mdlle. Parepa, Miss Martin, Madame Sainton-Dolby and Mr. Weiss.

MR. APTOMMAS'S HARP RECITALS.—The eighth of these performances took place on the afternoon of Wednesday, the 6th instant, at Collard's Pianoforte Rooms. Mr. Aptommas did not absorb the whole programme, but shared it liberally with Herr Boscovitch, the Vocal Quartette (Madame Giraltoni, Mrs. Dixon, Messrs. A. Mathison and Shirley Hodson), and Miss Banks. Mr. Aptommas played Weber's *Concert-stück* (his own adaptation for the harp), accompanied on the pianoforte by Mr. Hargitt; Parish Alvars' fantasia on *Lucia*; his own solo, "Gems of the Emerald Isle;" Studies by Dizzi; and a duet for piano and harp with Herr Boscovitch. All were loudly and deservedly applauded. Madame Giraltoni sang the romance, "L'Angelus du soir," with accompaniment for harp and "Viola-Celeste"—a new instrument invented and performed upon by Signor Padovani, "first violinist of the Ottoman Court." This performance was exceedingly effective. At the ninth and last "Recital," the principal performance was the *Moonlight Sonata* of Beethoven—another pianoforte piece, like the *Concert-stück* of Weber, adapted to the harp by Mr. Aptommas. The pianist on this occasion was Miss M. Fanny Martin, who played a duet by Parish Alvars with Mr. Aptommas. The solos for the harp were—"Gems of the Emerald Isle" (Aptommas), "Autumn" (J. Thomas), and Handel's "Harmonious Blacksmith." Mdlle. Georgi and Signor Fortuna were the singers. The lady was unanimously encored in the piquant romance, "La Bella Mea," from Schira's *Niccolo de' Lupi*, and in the *brindisi* from *Lucrezia Borgia*. The series of concerts given by Mr. Aptommas have proved highly attractive and afforded much gratification to amateurs of the harp.

MYDELTON HALL.—Mrs. Ayre's fifth evening concert took place on Wednesday, May 6th. The singing appeared to afford especial gratification, nearly every piece being encored. The vocalists were Misses Clari Fraser and Leffler, Messrs. Tennant and J. L. Hatton; the instrumentalists, Miss Freeth (pianoforte), M. Sainton (violin), and Herr Oberthür (harp). The vocal pieces encored were Blumenthal's "Twilight Song," and G. Lake's "Summer is sweet," both sung by Mr. Tennant; "Why are you wandering here, I pray," by Miss Clari Fraser, who gave it with remarkable sweetness of expression; "The Slave Girl's Song," and "Bonnie Dundee," by Miss Leffler; and two comic songs by Mr. J. L. Hatton. Encores were also awarded, in the instrumental performances, to Miss Freeth—M. Alexandre Billel's favorite pupil—in Chopin's "*Fantasia Impromptu*," and Madame Oury's "Transcription" of the *Bohemian Girl*. But these were not the only performances which deserved the distinction of being called for a second time, one of Herr Oberthür's duets for pianoforte and harp being splendidly executed by the composer and the young lady just mentioned; and M. Sainton exhibiting the prodigies of his execution in Ernst's "*Rondo Papageno*," and his own brilliant fantasia on *Rigoleto*.

MADAME PUZZI'S ANNUAL MORNING CONCERT, at the Hanover Square Rooms, on Friday the 15th, was attended by a brilliant audience. The singers were Mesdames Lemmens-Sherrington, Lemaire, Liebhart and Ferranti, Mdlle. Parepa, Miss Sara Dobson, Miss Lascelles, Signora Giuglini, Solieri, Gassier, Delle-Sedie, Ciabatta and Ferranti, Herr Reichardt and Mr. Tennant; Signor Andreoli and Master Willie Pape represented the pianoforte; and Signor Pezze the violoncello. Madame Ferranti made her first appearance in England, and sang the air, "Ah! forse è lui," winning much applause, and exhibiting considerable ability. Master Willie Pape, who had been introduced by Madame Puzzi at her first *matinée*, again produced a great effect, playing Mendelssohn's *Andante* and *Rondo Capriccioso* with admirable taste as well as brilliant execution. There were six-and-twenty pieces in the programme, most of them old friends. Four novelties, however—song, by M. Francesco Berger, called "Fallen Leaves" (Miss Lascelles); *Styrienne*, entitled "Godiam," the composition of Signor Billelta (Madame Sherrington); song, "Pythes give me back my heart," author, Herr Blumenthal (Mdlle. Parepa); song, "Twilight Song," by the same composer (Mr. Tennant)—may be commended. The concert ended with the quintet, "E scherzo od è follia," from the *Ballo in Maschera*, sung by Mdlle. Parepa, Madame Lemaire, Signors Giuglini, Delle-Sedie and Gassier. Altogether the brilliant company, which never fails to accept Madame Puzzi's yearly invitation, must have been thoroughly gratified with this attractive entertainment.

Herr JOACHIM, it appears, will not visit England again before next year. He is to be married this summer. The lady, Fraulein Weiss is said to be a singer of some note. This should be a reason for his visiting his English friends oftener than before.—*Reader*.

MADAME ARABELLA GODDARD'S benefit-night at the Monday Popular Concerts on Monday would have filled St. James's Hall had it held four thousand instead of two. Such a splendid testimony on the part of the musical public makes it needless to do more than allude to Madame Goddard's claim to recognition. She may be some day, though she is not yet, surpassed as a player; but it will always have to be told, as a bit of the musical history of our generation, that it was to the "pluck" of a young lady in her teens that we first owed the pleasure of hearing the grandest works of Beethoven.—*Reader*. May 16.

Mr. LUMLEY's approaching benefit-performances, and incidents connected therewith, are making much talk in the circles whose centres are the Opera-houses. It appears that the Earl of Dudley declines to allow the Haymarket house to be used for these celebrations. Mr. Lumley, therefore, betakes himself to Drury Lane. No "event," apparently, can take place in the world of music (or, more properly speaking, of musical performance) without the public being reminded of the existence of some personal quarrel.—*Reader*.

Miss EMILY BUSBY gave a Concert at the Hanover Square Rooms, on Thursday morning. Miss Busby is a really clever pianist; her selection of pieces showed a decided leaning towards legitimate music, although something better might have been provided than Tellefsen's Trio for piano, violin, and violoncello, in B flat, with which the concert commenced, and in which Miss Busby was assisted by Mr. Carrodus and Signor Piatti. Beethoven's Sonata in C minor, for piano and violin, was far more acceptable, especially as it was admirably executed by Miss Busby and Mr. Carrodus. Miss Busby's other performances comprised Chopin's "*Ballade*," in G minor, "*Romance*" by Schumann and Weber's "*Momento Capriccioso*." The singers were Mdlle. Florence Lancia, Mdlle. Elvira Behrent and Signor Lorenzo Severini. Herr Adolph Ries, conductor.

Herr ADOLPH SCHLOSSER'S SOIREE.—One of the features of this concert, which took place at the Hanover Square Rooms on Thursday the 14th inst., was the singing of Madame Alboni, who, for certain reasons, is not often heard in the concert-room. No wonder the room was crowded. Madame Alboni sang the aria of Arsace, "In si barbara," from *Semiramide*; the cavatina, "In questo semple," from *Betty*; and Rode's "Air and Variations"—the first and last demonstrating her equal supremacy in the *cantabile* and florid styles. She was encored in Rode's "Variations," and re-called after the air from *Semiramide*. Herr Schlosser, the pianist, is a good player and a clever composer. His own new trio for piano, violin and violoncello, with which the performances commenced, and a pianoforte solo on *La Favorita*, were proofs of the latter; while his performances in both these pieces, in two bagatelles by Stephen Heller; in M. Ascher's duet for two pianos, on *Guillaume Tell*, played with the composer; and the duet by Chopin and Franchomme, for piano and violoncello (with Signor Piatti) left no doubt about the former. Herr Reichardt added to the vocal attractions of the concert, introducing Meyerbeer's *Lied*, "Neben Dir," with violoncello *obligato* (Signor Piatti); Hummel's air, "Die Schildwache;" and his own ballad, "Love's Request," the last of which was unanimously encored, upon which Herr Reichardt substituted "The Cradle Song" (also his own), a very general favorite. Messrs. Benedict and Frank Mori conducted. The attendance was very numerous.

MR. CHARLES SALAMAN'S ANNUAL CONCERT, on Thursday evening, May 7th, exhibited on the part of the concert-giver the usual predilection for classic writers. Had we space we should cite the selection in *extenso*, as a model of its kind, and as showing how Mr. Salaman adheres to the old masters, and cares little to allure his public by the brilliant but evanescent light of modern composers. But his programme was not restricted to the old masters. Sacchini, indeed, supplied the scena, "Ma se il fato inumano" (*Perseo*), sung by Mdlle. Parepa; Handel furnished the air, "Lascia Amor" (*Orlando*), given by Mr. Weiss; and our own Henry Purcell contributed a "*Suite de Pieces*," for the harpsichord, which Mr. Salaman performed on the piano. Beethoven and Spohr were not unrepresented, the *Moonlight Sonata* of the former being played by Mr. Salaman, and a duet from *Jessonda*, "Segui, o cara," being sung by Mr. and Madame Weiss. From Mendelssohn, Mr. Salaman selected the last movement of the F sharp minor Fantasia (Op. 28), for his clever pupil, Miss Emma Lewis, and the *Allegro Brillante* in A (Op. 92), for two performers, for the same young lady and himself. Moscheles, also, was represented by his Trio in C minor, Op. 84 (pianoforte, violin, and violoncello)—dedicated to Cherubini; the trio for three female voices in *Guillaume Tell*, "Al tuo materno sen," was sung by Mdlles. Parepa, Hughes and Lascelles; and romanza, "Me pelegrina ed orfana," from Signor Verdi's *La forza del destino*, by Mdlle. Parepa. The concert was really interesting and attracted a large audience.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED & TWENTY-EIGHTH CONCERT.

MONDAY EVENING, MAY 25, 1863.

MENDELSSOHN NIGHT.

FIRST APPEARANCE OF HERR JAPHA.

PROGRAMME.

PART I.

QUARTET, in E flat, Op 12, for two Violins, Viola and Violoncello *Mendelssohn*.
Herr JAPHA (his first appearance in England), Herr RIES, Mr. WEBB and
Signor PIATTI.

SONG, "Der Neugierige." FRAULEIN LIEBHART *Schubert*.

SONG, "The Farewell." Mr. SANTLEY *Piatti*.
(Violoncello obligato, Signor PIATTI.)

ANDANTE and RONDO CAPRICCIOSO, in E, for Pianoforte alone *Mendelssohn*.
Mr. CHARLES HALLE.

PART II.

SONATA, in B flat, for Pianoforte and Violoncello *Mendelssohn*.
Mr. CHARLES HALLE and Signor PIATTI.

SONG, "Guten Morgen." FRAULEIN LIEBHART *Abt*.

SONG, "The Bell-ringer" (by desire). Mr. SANTLEY *Wallace*.

TRIO, in C minor, for Pianoforte, Violin, and Violoncello *Mendelssohn*.
Mr. CHARLES HALLE, Herr JAPHA and Signor PIATTI.

Conductor - MR. BENEDICT.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. AUSTIN, at the Hall, 23, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP of INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLE, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BENEDICT, &c., by ALEXANDER BASSANO, Size, 13 in. by 8 in. Price 10s. 6d. CHAPPELL & Co., New Bond Street.

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TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

TO CORRESPONDENTS.

A. W. W.—There was an old volunteer Rhymer,
Who wanted to play this beslimer
Of other folks' fame,
While he hid his own name,
But his folly would peach on this Rhymer.

A SUBSCRIBER—There was a subscriber from Derby
(Derby). Who, like an old *anguis in herba*,
On our "Rhymes" spate his venom,
And the poets that pen 'em,
This churlish subscriber from Derby.

DEATH.

HERR FERDINAND BEYER, a composer of some notoriety, on the 14th instant, at Mainz.

The Musical World.

LONDON: SATURDAY, MAY 23, 1863.

A LETTER FROM ROME.

* * * * * AFTER what has preceded, you will naturally expect that a man who is great as a musician, not less important as an author, and unrivalled as a tourist, should send you at least an appendix to Mendelssohn's Letters from Rome.* But no! I will not cast into the shade poor Mendelssohn, if merely out of a feeling of respect for my old master. I leave this task to others, say, for instance, Franz Liszt, whom I met yesterday in St. Peter's; but I could scarcely recognise in an old, bent-down man, leaning against a pillar, the lively, blond-haired, genial companion of former times.

Since, in the true poetic fashion, I have now plunged you in *medias res*, I may return to the chronological course of my travelling epic. After I had somewhat deadened, by a farewell *Soirée* of solid musical cheer, with due addition of creature-comforts, the grief experienced by my Viennese friends at parting with me, I hastened, at the beginning of March, towards that quarter of the South where Gothe's believing admirers expect to perceive, on all sides only verdant groves and glowing golden orange-trees. I saw and experienced, however, in the month of March, on the Brenner, and even a considerable distance further, a great deal which could be designated neither glowing nor verdant. Innsbruck, Verona, and Milan were evidences of the difference between poetry and prose; it was not until I proceeded from Genoa along the Riviera di Levante that a clear-blue sky was to be seen; but I beheld Chiavari and La Spezia already completely decked out in the garb of Spring; while the fortress-walls of Varignano appeared to me less grey than they appeared probably to Garibaldi. I would fain have sent you, from some local admirers of yours, a stone from the walls, but I restrained myself, pursuing, also, though with far greater difficulty, the same system of abnegation, on seeing the fine blocks of marble from Carrara, so that my letter might not be unconscionably heavy.

From Massa, I went by rail to Florence, and so on, by land, past Viterbo to Rome; *summa summarum*: rolling along uninterruptedly for twenty days in horse-dragged or steam-snorting vehicles. I could not, therefore, suffer from sea-sickness, unless it had been in the Scala at Milan, or the Pergola at Florence. In the Scala, I heard an opera which was meant to be Gounod's *Faust*, but, from the mode in which it was executed, might just as well have been called *Fra Diavolo* or *Il Trovatore*. At the Pergola, on the other hand, I was treated to Verdi's epileptic music, as represented by his horrible *Nabucodonosor*. In *Faust*, not less than the greatest portion of the third act—the Garden-scene; the Walpurgis Night; the Festival-scene; and other trifles—was cut out, while the remainder was made up with additions and interpolations from other operas, arranged à l'usage

* *Niederrheinische Musik-Zeitung.*

de chacun, and newly scored in such a way, that, as a rule, whenever there was a burst, all the violins and wood-instruments, as well as, sometimes, the brass, like so many pots and pans, blurted forth in unison with the singer, and remained hanging as long as possible upon a high note, until, gradually, the wind-instrumentalists lost their breath, and the bow fell from the hands of the fiddlers, nothing being left but a vermillion-colored tenor, who, blessed with better lungs than anyone else, still squeaked out his high *a*, till even he, succumbing to the power of time, broke down in his turn. This was followed by endless jubilation among the audience, the more roaring and deafening the more roaring and deficient in good taste the mode in which the singing athlete had taken advantage of his *a*. A German musician, however, feels broken-hearted on hearing these magnificent Italian larynxes so shamefully misapplied, and thrown away on such musical rot as most of Verdi's operas. At such performances, anyone might fancy that all the persons before and around him were suffering from St. Vitus's dance.

During the journey from Florence to Rome I had time to recover from the musical impressions received in the chief city of Tuscany, and to look back with rather more satisfaction on the Palazzo Pitti than on the Pergola.

On Wednesday, in Passion Week, with restored vigor, therefore, I set about the Herculean task of listening, in the Sixtine Chapel, to the five-hour evening service—"Lamentationes," "Tenebræ," "Miserere," &c. I must again inform you, as I have already done in the exordium to my epistle that, humble individual as I am, I obtained, on this occasion, a place which Princes and Ambassadors might have envied; a comfortable seat under the singers' tribune; I was indebted for it to the great kindness of a papal official, to whom I had been recommended by an influential German ecclesiastic. If you should happen to recollect, in connection with this fact, the fable of the lion, the mouse and the net, I have no objection, for all the lions in Rome could not have obtained for me the place rendered accessible by an apparently little mouse, who smuggled me in close to the Cardinals, and thus enabled me to see everything very comfortably, while many other persons were carried fainting out of the throng.

In a seat, therefore, which I shall, probably, never be able to obtain again as long as I live, I was present at one of the most impressive of religious ceremonies; one which, in its general effect, was of a most elevating nature. So much in compliance with truth! If, however, you ask what were my feelings and impressions *as a musician*, I must, once more in compliance with truth, give vent to the disappointment I have brought back with me. The intonation of these world-wide celebrated singers of the Sixtine Chapel is positively false; they sing without taste, and, to my ear, at least, possess repulsive voices. If this chorus of men, or rather of *castrati*, would, instead of indulging in four octaves, be content to sing in two pure and full-toned octaves; would round off their cadences quietly and in a dignified manner, instead of finishing with flourishes and blundering shakes; and emit their voices not through the nose but the throat, the strangeness of many other details which characterise them would be bearable, for the style of some among them is peculiarly interesting, and never heard, or to be heard, elsewhere—especially that of one old sopranoist of sixty-five years of age! Unfortunately, however, their voices remind the hearer only too often of those of the harp-girls in the "Cafés-Concerts" of Paris. Even if I am excommunicated on account of my comparison, I cannot help it, and I must

say, despite of all the *fanatici* in the Sixtine Chapel, that this style, which claims to be traditionally classical, strikes one as very unclassical, and could never be elevated into an indisputable dogma of our religion, either by the primitive fathers of the Gregorian chant, or by all the fathers of the Church put together. Any one who dared to make this assertion here in Rome would actually be stoned by every musician.

But now that I have given utterance to my especial musical discontent, I return to my previous opinion of the whole—to my assertion, that, at this service, as in everything a person hears and sees in Rome, the general impression is grand and overpowering, and that nothing would ever cause me to wish that the hours I spent in the Sixtine Chapel were effaced from my memory. There, too, I heard, surrounded by the approaching night, as well as by the more palpable night with which the magic of Michael Angelo has adorned the walls, a "Miserere" by Allegri—or, in his style, by Baini (I could not learn with certainty the name of the composer)—which would have been very beautiful, if the way in which it was performed had been equal to the talent with which it is written. As an excuse for the Sixtine singers, I must, by-the-by, mention that, in conformity with the Italian fashion, they are treated just like the hackney-coach horses; false intonation is intelligible in the case of individuals whose services are regularly called into requisition six or eight hours every day during Passion Week.

To the Editor of the MUSICAL WORLD.

SIR,—The critic of music who writes in the columns of the ———— has evidently views of the art of composition peculiar to himself, and which may be described as a system of infelicity; or, how to afford the least pleasure in the greatest number of words. I will not add that you never apprehend his meaning; although I must say a search-warrant and a hot chase through a labyrinth of words are often necessary preliminaries to securing the delinquent significance of his sentences. For instance:—

"The first production of *Don Giovanni*, for the season, is always a gala night for genuine musical lovers."

A curious system of equivalents is here established, which, reduced to a mathematical formula, would stand thus:—

$$\left. \begin{array}{l} \text{FIRST PRODUCTION} \\ \text{for the} \\ \text{SEASON} \end{array} \right\} = \left\{ \begin{array}{l} \text{GALA NIGHT} \\ \text{for} \\ \text{MUSICAL LOVERS.} \end{array} \right.$$

—and so constitute a proposition grammatically and logically infelicitous.

"Of all the vocalists employed Mdlle. Patti was certainly the most successful, as well as the most popular."

Something like this would be saying:—Of all the writers employed on the ———— yesterday, this particular one was the most unsuccessful as well as the most loquacious.

"Merely as models of admirable phrasing and vocalisation, her versions of "Batti batti" and "Vedrai carino," no less than of *her share* in the duet, "La ci darem," are most pleasant to listen to; but the peculiar charm of her singing lies in the extraordinary dramatic expressiveness which she infuses into every phrase."

There, Mdlle. Patti! If you were ignorant of the extent of your accomplishments before, how astonished you must be at this revelation of them. Not less so than M. Jourdain, who had been talking prose all his life without being aware of it; and you have been fulfilling this extraordinarily prosy description of yourself in the like blissful ignorance. What is "dramatic expressiveness?"—and how do you "infuse" it?—and what does a phrase look like after being thus "infused?" The mysterious operation here

hinted at recalls no other that we can think of than squeezing a lemon over a plate full of oysters—the lemon being the “extraordinary dramatic expressiveness,” and the oysters the “phrases” into which it is so charmingly “infused.” So peerless an oyster-wench and so indiscriminate and voracious a Dando as the ——— critic surely never before astonished the natives. Still I should like to know what “dramatic expressiveness” means, apart from all metaphorical bivalves, and shall not rest till I have consulted Noah Webster—or, perhaps, better still, Walker.

Then, too, I am mightily perplexed to conceive how Mdle. Patti, clever as she is, can sing the “exact text” of Mozart, and yet afford “versions,” peculiar to herself, of certain airs, and of “her own share” in a duet—as per above critical inventory—which “versions” of airs and of shares are also models of “vocalisation,” and “admirable phrasing.” Verily, this surpasseth my understanding, and exceedeth my toleration. With whatever meaning this by no means admirable piece of phrasing is to be credited, it is neither intelligibly nor pleasantly put, and may be regarded as a perfect specimen of the writer’s peculiar system of infelicity.

“Signor Ronconi, of this slightly sketched character, has elaborated a wonderfully truthful and humorous impersonation of a weak, jealous, stupid, *but* loving rustic.”

Has he so? Marry, then ’tis well done! Yet would I give a pair of old shoes and a waistcoat nearly new to the critic of the ——— if he would expound the logical connection existing in the words composing this startling announcement. To “elaborate a truthful and humorous impersonation” of a “slight sketch”—what is it to do? Of such skimble-skamble I can elaborate nothing truthful or humorous; and a “jealous *but* loving” rustic is an antithetical monster to which that suffering, *but* injured, Ronconi ought not to be likened.

M. Faure, it appears, was encored in the serenade:—

“but had he taken it a little faster, it would, *we think*, have been still more effective. The trio of ‘masks’ was, *we thought*, open to the same reproach; but it can never prove totally ineffective, and it was accordingly re-demanded, while the same inevitable compliment was, of course, paid to Signor Tamberlik’s passionate version of “Il mio tesoro.”

The first sentence of this intricate *plexus* of vicious locutions virtually applies to music somebody’s system of criticising painting:—“Always praise the works of Pietro Perugino, and say, if the artist had taken more pains the painting would be better.” But were there ever assembled, in a few lines, such a motley group of infelicities of diction. “The trio of masks was open to the same reproach.” What reproach? It is no reproach to say that a performance might “have been still more effective,” unless the assertion be false—in which case it is a reproach to the critic to have made it. Then this trio having incurred the reproach that it might “have been still more effective,” the critic adds—“*But* it can never prove totally ineffective.” “But!” How splendidly the “but” leads off this magnificent piece of infelicity and self-contradiction. Verily, our critic should be drowned in one of his “buts,” like Clarence—but that they are empty of the liquor of significance. Again—why “re-demanded?” The trio had not been demanded before; it came the first time unsolicited—like the critic’s own effusion. Tamberlik, too, is an editor of Mozart, and gives us *his* “version” of “Il mio tesoro;” and as text-givers and editors are all more or less choleric, for once we have a rightly placed adjective, in the expression “passionate version.” I shrewdly suspect the writer meant impassioned; *but*—as he would say—I am as sure of it as that I am, yours,

SAXO-GRAMMATICUS REUTER.

THE following paragraph has been going the round of the morning and evening papers:—

“THE DANGER OF THE FOOT LIGHTS.—Mademoiselle Titiens had a narrow escape from being burnt to death on the stage of Her Majesty’s Theatre on Saturday evening. At the close of one of her brilliant scenes several bouquets were thrown upon the stage. The accomplished *artiste* having collected them advanced to the footlights, and gracefully presented one to Signor Arditi, the conductor of the orchestra. While in the act of handing the flowers to the *maestro* her muslin sleeve ignited from one of the lamps. With remarkable presence of mind Mademoiselle Titiens seized the light material in her hand, and immediately quenched the flame, by which, but for this heroic act, she would probably in the next moment have been immolated. The accident was observed by the audience, whose delight at the *artiste*’s escape and prompt resumption of the duties of the scene gave rise to a burst of applause.—*Morning paper.*”

This should be a warning to Mdle. Titiens, who, in stepping forward to hand flowers to the conductor, overstepped the limits of stage propriety, and acted a part which, not being set down for her in the programme, was manifestly out of order. If bouquets are due to Signor Arditi, let those simple people among the audience who are bouquet-throwers throw them—or at any rate those who obtain free admission to the theatre, with the understanding that they pelt the “prima donna.” If the custom once be winked at of public performers complimenting each other in this and other ways, under the very nose of the public, it will soon become “most tolerable and not to be endured.” For our own parts we look upon the whole affair as an artfully got up “*réclame*” and recommend it to the consideration of the ingenious Mr. Ullmann as the “Puff Incendiary”—a new kind of puff, which, by one who has felt the pulse of the Yankees, might be put to excellent use and profit. Let us hope, however, that the “Puff Incendiary” will not be accepted as a precedent by the artists of Her Majesty’s Theatre; and that Mr. Mapleson (who, of course, was not the inventor) will, with “a presence of mind” as “remarkable” as that exhibited by Mdle. Titiens, exercise the “light material” of his authority and “immediately quench” it—under pain of being “immolated.” What must the Earl of Dudley—who objected to Mr. Lumley’s benefit representations as not sufficiently “*comme il faut*” for the courtly atmosphere of Her Majesty’s Theatre—think of such proceedings? Of all the “puffs” that were ever imagined—even the “Puff Preposterous,” imagined by Mr. Barnum—the “Puff Incendiary” is the most glaring.

By the way, in *what* “Morning Paper” did the paragraph originally appear?

LYCEUM THEATRE.—The Prince and Princess of Wales honored Mr. Fechter’s theatre with their presence on Saturday night, when the *Duke’s Motto* was performed for the 102nd time before a crowded audience.

HANOVER SQUARE ROOMS.—Mr. Charles Dickens’s “readings” are drawing to a close, *David Copperfield* has been succeeded by *Paul Dombey*, which will be followed in its turn by the *Christmas Carol*. Of all the “readings” these are perhaps the most delightful. It is not often that a man who has written a good book reads it himself in public, nor does it follow that because a man has written a good book he is therefore a good reader. But in Mr. Dickens two conditions are fulfilled. He is an author explaining his own conception of his own very popular works, and the instrument of explanation is a cultivated histrionic power that gives to the interest of a narrative the reality of a drama.

EXETER HALL.—Handel’s “*Judas Maccabeus*” will be performed for the last time this season by the National Choral Society, on Thursday the 28th inst. The principal singers will be Madame Lemmens-Sherrington, Miss Palmer, Mr. Sims Reeves, Mr. Lewis Thomas; Band and Chorus 700. The whole under the direction of Mr. G. W. Martin.

Ode to May.

'Tis now the dreary month of May,
And winter's genial reign is past,
The trees their naked limbs array
In green great-coats, to meet the blast;
That fiercely raging bitter cold
The infant summer seems to scold.

(The North Pole is in future to be denominated the May Pole.)

NONSENSICAL RHYMES FOR NONSENSICAL TIMES.

"Be just before you're jocular."

"There was an old *Musical World*,
Which once spicy insolence hurled;
Now, with Editor lazy,
Contributors crazy,
It's read with our upper lip curled."

(If you don't print this *I shall*.—Z.O.) "ZAMIEL'S OWL."

CCXXVII.

There was an old "Zamiel's Owl,"
Quite another guess sort of a fowl
From the owl of Minerva,
For we cannot observe a
Scintilla of wit in this owl.

CCXXVIII.

There was an old twaddler, "Z. O.,"
Who if any one trod on his toe,
Instead of loud curses,
Came out with weak verses,
This *malgré lui* Christian, "Z. O."

CCXXIX.

There was an old "Zamiel's Owl,"
Which took up a dagger and bowl,
And cried, "Print, or I'll print"—
At which delicate hint,
We let daylight on "Zamiel's Owl."

CCXXX.

There was an old rhymier, "Z. O.,"
Who sent us a sort of P. O.,
An order by post,
Our own selves to roast
At the very slow fire of "Z. O."

CCXXXI.

There was an *Illustrated Times*,
Whose "cuts" are as good as our "Rhymes,"
But one sort of "cut"
We don't value a nut—
The *Clerical* "cuts" of this *Times*.

CCXXXII.

There was an old paper, *Bell's Life*,
Which told of all "fistical" strife,
And I would this old "Bell"
Toll'd its funeral knell,
And that ended at last were *Bell's Life*.

CCXXXIII.

There was an old "Yates' Entertainment,"
Which was, by its author insane, meant
The public to draw,
But the moment they saw,
They avoided this "Yates' Entertainment."

CCXXXIV.

There was an old surgeon, call'd Laurence,
Whom his patients all held in abhorrence,
For he, 'pon my life,
Thought no more of the knife
Than the gridiron thought of St. Laurence.

CCXXXV.

There was an old gagger call'd Mathews,
Who still his artistical path hews
Thro' that mountain of stone
And usurious loan,
Which with sharp wit he pierces, this Mathews.

CCXXXVI.

There was an old author call'd Buckingham,
Who bought some French eggs and, by sucking 'em,
Got out a new piece,
For which, through caprice,
The critics gave credit to Buckingham.

CCXXXVII.

There was a mad doctor, Forbes Winsloe,
Who finding that money came in slow,
Wrote a horrible book,
Which feeble minds shook,
And brought still more mad patients to Winsloe.

CCXXXVIII.

There was a young cynic call'd Clark,
Who finding none heeded his bark,
Thought he'd venture a bite,
Which coming to light,
He was chain'd up and muzzled, this Clark.

CCXXXIX.

There was an old M.P. call'd Cox,
Who ears parliamentary shocks;
In his speeches, dropp'd H's,
And grammatical laches
Alternate, just like Box and Cox.

CCXXX.

There was an ex-premier, Earl Derby,
Who of politics yet might the star be;
But thro' Coventry he,
Like Jack Falstaff, won't be
Seen to march with the followers of Derby.

CCXXXI.

There was an old race call'd the Derby,
With which none could e'er on a par be,
For the flower of the land,
And the shunn'd and the bann'd,
To one course are brought by this Derby.

CCXXXII.

There was an old clock-maker, Benson,
When betting your fives and your tens on
A 'ticular race,
You can measure the pace
To a thought by the "Chronograph Benson."*

CCXXXIII.

There was a jawbone of Abbeville,
Since Samson his foes went to kill,
No jawbone you could mention
Such a bone of contention
Has prov'd as this bone of Abbeville.

CCXXXIV.

There was a professor call'd Pepper,
Who us'd to be shunn'd like a leper,
(I mean only when lecturin')
Till he brought a grim spectr' in,
To add salt to the lecture of Pepper.

CCXXXV.

There was an old Chief-Justice, Cockburn,
Who made both a grave and a sober 'un;
His judgments and summings
Betraid no shortcomings;
To be just bein' the chief aim of Cockburn.

CCXXXVI.

There was an old Judge, Cresswell Cresswell,
Who discharged all his duties no less well;
No labour he shirk'd,
And a new court he work'd,
As tho' years had been spent in't by Cresswell.

CCXXXVII.

There was a great swell, call'd Lord Ward,
Who was proud of himself as a lord,
But what boots the handle
To a name if 'gainst scandal
A man doesn't keep watch and ward.

* All communications for the Editor to be addressed—"private"—Office of the *Musical World*.

CCXXXVIII.

There was an historian call'd Froude,
Who would praise e'en the Monarch of Oude,
And allow him to marry
More wives than did Harry
The Eighth, with the sanction of Froude.

CCXXXIX.

There was an old quill, Hepworth Dixon,
Who the public would always play tricks on,
But when *Verulam* on
He ventur'd his gammon,
Who *could* save the bacon of Dixon?

CCXL.

There was an old author, Carlyle,
Who seemed with contempt e'er to smile
At the ways of the world,
And with scornful lip curl'd,
Thought Creation beneath old Carlyle.

CCXLI.

There was an old deputy, Thiers,
Who as candidate once more appears,
And if the French nation
Want mis-representation,
Let them vote for historian Thiers.

CCXLII.

There was an old general, Hooker,
Who while, as it were, an on-looker,
Other generals denounc'd,
And horribly bounc'd,
But he's ended in smoke, like a hookah.

CCXLIII.

There was an old chief, Stonewall Jackson,
Who made such terrific attacks on
The Federals' flanks
That they took to their shanks,
And made trenches before Stonewall Jackson.

CCXLIV.

There was an old Sultan of Turkey,
Than his brother more plucky and perky,
For this Abdul Aziz
Will see France go to blazes,
Ere Egypt he severs from Turkey,

CCXLV.

There was an old river, the Nile,
Which had hidden its head a long while,
Until one Captain Speke,
With it play'd hide and seek,
And Cried, "Whoop!—here's the head of the Nile.

CCXLVI.

There was an old Suez Canal,
Which jogg'd on for a time *assez mal*,
Till the Sultan said, "Cut it"—
But in that sense he put it
As sent to its bed this canal.

THE SUEZ CANAL.—Had the proprietor of the Suez Canal, M. Ferdinand Lesseps, succeeded in his magnificent canal views as well as he expected, he would rightly have deserved to share with the Italian painter the name of "Canaletto;" but, as his canal has dwindled, at last, in execution, to a mere "*rigole*," posterity will dub him "Rigoletto."

DERBY RHYMES.

The Judgement of Midas.

APOLLO.

There was a fast horse, Maccaroni,
On which had you bet but a "pony,"
Being at just nine to one,
A nice "pot" you'd have won,
As easy as eat Maccaroni.

D. C.

PAN.

There was an old "flick," Saccharometer,
On which had you lost a barometer,
The column of Nelson,
With two heavy swells on,
Made him grin tho' he's no Sacchorometer.

Z. O. ("Zamuel's Owl.")

(The Judgement of Midas next week.)

INCHOATE EPIGRAMS.

To HORACE MAYHEW, Esq.

No. 3.

There was an old author, call'd Bridgeman,
Who was Balfe's operatical liegeman.

MR. WILLIAM CARTER, the pianist, gave a *Matinée* at Collards' Rooms on Tuesday. He was assisted by Mdlle. Florence Lancia, Madame Weiss, Mdlle. Theresa Ellinger, Madame Laura Baxter, Misses Fisher, De Courcy, and Wheatley, Messrs. Tennant and Weiss, as vocalists, and Messrs. Balsir Chatterton and J. Thomas (harp), H. Blagrove (violin), and Ferdinand Booth (violin), instrumentalists. Mr. Carter's share of the programme included Mendelssohn's Trio in D minor (Op. 49, No. 20), for pianoforte, violin, and violoncello, performed with Messrs. H. Blagrove and F. Booth; Beethoven's Sonata, in C minor (Op. 30, No. 2), for piano and violin, with Mr. Blagrove; and some lesser pieces by lesser composers, all being well played and loudly applauded. Among the singers Mdlle. Lancia and Mdlle. Ellinger created the greatest impression, the first-named lady achieving a decided success in a new song written expressly for her by Mr. Frank Mori, "Johnnie Gray;" and the last receiving a unanimous encore in "Voi che sapete," when she substituted "Ah! mon fils." Blumen-thal's ballad, "A Twilight Song," too, was very successful. The concert, on the whole, was excellent, and gave entire satisfaction to a numerous and fashionable audience.

MR. KENNEDY, the Scottish Vocalist, has announced that he will give the first of a short series of entertainments on the Songs of Scotland, in the Music Hall, Store Street, on Monday next, and that Mr. Land, (so long associated with the late celebrated Mr. Wilson,) will preside at the Pianoforte.

MR. YATES'S "EVENING PARTIES."—Mr. Harold Power, coadjutor of Mr. Edmund Yates in the pleasant performances at the Egyptian Hall, has, we understand, received an appointment to proceed to one of the colonies, in consequence of which the entertainment will be discontinued after the present week.

MRS. MEREST'S SOIREES.—The second came off on Friday the 8th instant, when a very excellent and well varied selection was provided. Mrs. Merest's share comprised Proch's song, "The fleecy clouds," Webbe's air, "The Mansion of Peace," and ballad, "I heard thy fate without a tear," besides taking part in trios and glees. Mrs. Merest's solos were received with marked applause, Webbe's air being called for again by the whole audience. "I heard thy fate without a tear," too, was a specimen of fine ballad singing not to be surpassed in expression. Mrs. Merest was well supported in the vocal department, having as coadjutors Mrs. Weiss, Mdlle. Parepa, Mdlle. Florence Phillips, Miss Millar, Messrs. Montem Smith, Carter, Dyson and Seymour Smith. The instrumental department was represented by Mr. Henry Baumer (pianoforte), Madame R. S. Pratten (guitar), and Herr Lidel (violin). The third and last *soirée* came off yesterday. Particulars in our next.

MASTER WILLIE PAPE, the youthful American pianist, lately arrived in this country, has been heard twice in public, and has more than realised the glowing descriptions given of him by the leading journals of New York, Boston, and other cities of the United States. He first played at Mdme. Puzzi's annual *matinée* at the Hanover-square Rooms—one of the most brilliant and fashionable musical entertainments in London. On this occasion there was a constellation of talented artists, all of them acquitted themselves with their accustomed success; but none made a greater impression than the young American stranger. A boy in years, he is a man in intelligence and genius. His age, it is said, does not exceed thirteen years; yet he plays like a well-educated and highly-accomplished artist. We have occasion to know that he is thoroughly acquainted with the works of the great classical masters, and plays, *without book*, some of the finest pieces of Beethoven and Mendelssohn—a thing which very few, even of the most celebrated performers, are able to do. On this occasion he performed Thalberg's *fantasia* on *Don Pasquale*, and on its being enthusiastically encored, substituted the same composer's *Mosé in Egitto*. Master Pape's second public appearance was at the last concert but one of the Vocal Association, where his display of talent was equally striking, and his success equally brilliant. In this boy's precocity, surprising as it is, there is nothing unsound or hollow. In the luxuriant growth of his talent there has not been any of that forcing, that hot-bed training, which are too often applied to extraordinarily-gifted children. His progress, though rapid, has been natural and healthy, and he may be reasonably expected to become one of the greatest artists of the time.—*Illustrated London News*.

CAMBRIDGE is to be magnificently musical in Whitsun-week. The Philharmonic band and Madame Alboni are to perform on the 25th in the new hall. The Professor will, of course, conduct—a body of University residents guaranteeing, it is understood, the expenses.

RIO JANEIRO.—According to all accounts, the present operatic season has been one of the most wretched affairs it is possible to imagine. Despite the subvention from the government, the manager has engaged none but singers who are scarcely competent to sustain second parts. Mad. Alfieri, an Englishwoman by birth, is mediocrity personified. Mad. de Gianni, who calls herself a mezzo-soprano, is neither a mezzo-soprano nor a contralto. Mazzi, the tenor, is completely worn out, and the baritone, Celestino, used to sing subordinate parts in Lisbon.

FRANKFORT-ON-THE-MAINE.—A prize of ten ducats having been offered by the Committee of the United Frankfort Männergesang-Vereins, for the best Festival-Cantata, to be sung at the Festival of German Male Choristers, which will take place here in July, seventeen gentlemen competed for it. Herr Kuhn, of Mannheim, was the successful competitor. The judges were Herr Ignaz Lachner, Herr W. Speier, and Herr Hauff.

CLIFTON.—Miss Jane Jackson, our popular local pianist, gave her annual concert at the Victoria-rooms, on Thursday evening, when the great saloon was crowded by a fashionable and appreciative audience. Madame Alboni, who was in fine voice, sang several compositions splendidly. Amongst them was one written expressly for her by Signor Arditi, called "La Farfala," in which she displayed her remarkable powers of vocalisation and won an encore. Signor Rovere amused greatly by his *buffo* singing. Mr. Wilbye Cooper sang better than ever, and Mdlle. Rosa de Ruda, whom we heard for the first time, proved herself a soprano of considerable ability. The brothers Lamoury, on the violin and violoncello, played a *duo concertante*, and each also a *fantasia*. M. Philippa's violoncello solo was also marked by musical feeling. Miss Jane Jackson introduced two pieces—Benedict's "Erin," and a romance, "Alice," by Ascher. Both were rendered very finely. The fair artist not only gratified by the brilliancy of her execution, but she infused into her performances high feeling. Her sister, Miss Ada Jackson, sang most agreeably. We were especially charmed with Haydn's "My mother bids me bind my hair." The members of the Clifton Vocal Association took part in the concert, and, under the conductorship of Mr. Curtis, sang several part-songs. Mr. Wehil and Mr. Land played the pianoforte accompaniments.—(*Bristol Mercury*).

Advertisements.

MISS DE COURCY will sing "THE SONG OF MAY," composed by W. VINCENT WALLACE, at the Beethoven Rooms, May 29.

MISS EDITH WYNNE will sing "THOSE TELL TALE EYES," Composed by James Lea Summers, at the Composer's Concert, June 1.

MISS MARY W. MCARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26, Upper Wimpole Street, Cavendish Square.

MISS ELEANOR ARMSTRONG begs to announce that she will give a *Matinée Musicale* (by kind permission of Major the Honorable W. E. Fitz-Maurice) at Conway Lodge, Hyde Park Gate, on Saturday, May 30th. Vocalists:—Madame Weiss, Miss Eleanor Armstrong and Madame Laura Baxter, Mr. Dyson and Mr. Weiss. Instrumentalists:—Miss Matilda Baxter, Herr Lidel, Herr Oberthur and Herr Oluf Svendsen. Conductor, Mr. George Lake. Tickets, 10s. 6d. To be had of Messrs. Cramer, Beale and Wood, Messrs. Ollivier, and at Miss Armstrong's residence, 36 Osnaburgh Street, Regent's Park.

MISS FANNY CORFIELD'S MATINEE MUSICALE, at 16 Grosvenor Street (by kind permission of Messrs. Collard), on WEDNESDAY, JUNE 3rd, at Three o'clock. Instrumentalists—Herr Molique, M. Pague and Miss Fanny Corfield. Vocalists—Miss Eleanor Armstrong, Miss Marian Moss and Mr. Redfearn. Conductor—Mr. Arthur O'Leary. Tickets (Numbered), 10s. 6d.; Reserved, 7s.; at Cock, Hutchings, & Co., 63 New Bond Street; and of Miss F. Corfield, 29 Burton Street, Eaton Square.

MRS. JOHN MACFARREN will give in St. James's Hall, on Thursday next, May 28, at three, an entirely New Lecture, written by G. A. MACFARREN, entitled "Music and Musicians" (a second morning at the Pianoforte), which she will illustrate with specimens of Haydn, Mozart, Beethoven, Mendelssohn, Searlatti, Dussek, Sterndale Bennett, Liszt, Walter Macfarren, &c. Assisted in the vocal pieces by Miss Banks; and on Thursday, June 4, she will repeat "A Morning at the Pianoforte," assisted by Miss Eliza Hughes and Miss Palmer. Tickets and Programmes at AUSTIN'S, CHAPPELL'S, and DUNCAN DAIVSON'S.

MDLLE. CAROLINE VALENTIN has the honor to announce her *Matinee Musicale* at the Hanover Square Rooms, on Friday, June 12th, to commence at three o'clock. Vocalists: Miss Banks, Miss Eleanor Wilkinson, Miss Linds and Miss Palmer. Instrumentalists: Mdlle. Valentine, Messrs. Sainton and Mons. Pague. Conductor, Herr Wilhelm Ganz. Tickets 10s. 6d., Reserved Seats 15s., to be had of Mdlle. Valentine, 6 Duke Street, Manchester Square, Ashdown and Parry, 18 Hanover Square, and Duncan Davison and Co., 244 Regent Street.

MDLLE. LOUISA VAN NOORDEN'S *Matinée Musicale* will take place, under distinguished patronage, at 18 Grosvenor Street (by kind permission of Messrs. Collard), on Tuesday, June 2nd, to commence at half-past two. Vocalists—Mesdames Badia, Lancia, Huddart, and L. Van Noorden; Signors Filippi, Fortuna, and Allan Irving. Instrumentalists—Messrs. Gollmick, Van Noorden, Pollitzer, Goffré, Oberthur and Lidel. Conductors—Messrs. Mori, Gange, Badia and Fiori. Tickets, 10s. 6d.; Family do. (to admit Three), 21 1s.; to be had at the usual places, and of Mdlle. L. Van Noorden, 115 Great Russell Street, Bedford Square.

HANOVER SQUARE ROOMS.—MDLLE. ELVIRA BEHRENS and HERR FRANZ ABT have the honor to announce that their Concert will take place at the above Rooms on Thursday Evening, June 25th, when they will be assisted by eminent artists. Full particulars will be duly announced. Address—Mdlle. Elvira Behrens, 23 Dorset Place, Dorset Square.

MADAME THERESA ELLINGER begs to announce that her engagement at Her Majesty's Theatre does not prevent her accepting engagements for Concerts, &c. Communications for Engagements to be made to Mr. JARRETT, Musical and Concert Agent, 244 Regent Street.

MADAME HELEN PERCY will sing "THE LADY OF THE LEA," by HENRY SMART, at Herr Oberthur's *Matinée* THIS DAY.

MR. WALTER MACFARREN will play his TARTANELLA (in G) at his Concert, June 6.

MR. WALTER MACFARREN, M. SAINTON and SIGNOR PIATTI will play KATE THOMPSON'S Trio in D minor, for Piano, Violin, and Violoncello, at Mr. WALTER MACFARREN'S Concert, June 6th.

MR. WALTER MACFARREN'S MORNING CONCERT OF PIANOFORTE MUSIC, Hanover Square Rooms, June 6. Artists—Miss Robertine Henderson, Mad. Sainton Dolby, M. Sainton, Signor Piatti, and Mr. Walter Macfarren. Reserved Seats, 10s. 6d., of Mr. Walter Macfarren, 1, Osnaburgh Street, N.W., and the Principal Musicsellers.

MR. SIMS REEVES will sing "THE MESSAGE," Composed expressly for him by Blumenthal, at Mr. James Lea Summers's Concert, June 1, and at Mr. Cusins's Concert, June 5.

MR. BRINLEY RICHARDS'S CONCERT at the HANOVER SQUARE ROOMS, Wednesday Evening, July 1st.

MR. TENNANT will sing Blumenthal's "TWILIGHT SONG" at Madame Anichini's Concert, June 8, accompanied by the Composer.

MR. AGUILAR'S MATINEE MUSICALE is Postponed.

MR. GRATTAN COOKE (Oboe).—Please send your address to Mrs. Valentine Roberts, 7, Cornhill, E.C.

MR. LEONARD WALKER begs to announce that his ANNUAL CONCERT will take place at the HANOVER SQUARE ROOMS on the evening of the 8th of July. Full particulars will be duly announced. Address—Mr. L. Walker, 47b Welbeck Street, Cavendish Square; and Messrs. Duncan Davison & Co., 244 Regent Street.

BARDIC FESTIVAL, JUNE 16TH.—MR. APTOMMAS'S EVENING CONCERT, at the QUEEN'S CONCERT ROOMS, assisted by the Vocal Association, a Congress of Harpists, Demeiselles PAREFA, LOUISA VINNING, EDITH WYNNE, MESSRS. REICHAUDT, WILBYE COOPER, &c. Conductors—MR. BENEDICT and SIGNOR ARDITI. Full particulars will be shortly announced.

FRAULEIN LIEBHART has arrived in Town. All communications to be made to Mr. Jarrett, Musical and Concert Agent, at Duncan Davison & Co.'s, 244 Regent Street, W.

HERR SPRENGER begs to inform his patrons and friends that his annual concert will take place at Hanover-square Rooms, on Tuesday the 16th of June. Eminent artists will appear. Tickets 10s. 6d. and 7s. 6d. To be had of the principal music-sellers and of Herr Sprenger, 35 Clarendon Road, Kensington Park, Notting Hill.

HERR OBERTHUR begs to announce that his Second *Harp Matinee* will take place at his residence, No. 7 Talbot Terrace, Westbourne Park, on Saturday the 6th of June: Vocalists: Miss E. Wilkinson, Mdlle. Elvira Behrens, Miss Agnes Flower and Miss Fisher. Instrumentalists: Herz Louis and Adolph Ries, Mr. Pague, Mr. Lazarus, Th. Mauss, Mr. Trust and Herr Oberthur. Tickets to admit three, 21 1s., Single Tickets, 10s. 6d., to be had at Messrs. Schott & Co., 159 Regent Street or of Herr Oberthur.

HERR JANS has the honor to announce that his Matinée Musicale will take place at the **HANOVER SQUARE ROOMS**, on Thursday, May 28th. Vocalists—Fraulein Liebhart and Mme. Theresa Ellinger; Herr Formes. Instrumentalists—Violin, Herr Jansa and Herr Ries; viola, Herr Goffrie; violoncello, Herr Lidel and M. Hauser; cornu, Mr. C. Harper; pianoforte, Herr Pauer. Accompanists—Mr. Aguilar and Herr Wilhelm Ganz. Reserved Seats, 10s. 6d.; Unreserved, 5s.; may be obtained of Herr Jansa, 10 Mornington Crescent, N.W. Commence at Three o'clock.

AS TUNER, Repairer, and Regulator. Salary, 30s. Good references for sobriety, efficiency, and respectability. X.Y., Mr. KIRK, 17, Great Pulteney Street, Golden Square, W.

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WANTED, a good Pianoforte Tuner and Regulator. A young man who has been employed by a Country Music-seller to do general business preferred. Steady habits indispensable. Apply, stating salary expected, to Messrs. HIXES & SOX, Music-sellers, Liverpool.

REMOVAL.

MR. VAN PRAAG, Concert Agent, &c., having removed his Office from Mr. Gollourne's Printing-Office, Princes Street, Leicester Square, respectfully requests that all letters, communications, &c., be addressed to him for the future, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

ST. MARTIN'S HALL, LONG ACRE, To be let. These valuable premises, admirably adapted for any purpose requiring great space, and consisting of large Hall, 122 feet long by 55 wide; Minor Hall, 52 feet by 40; with class and refreshment rooms, an excellent dwelling house, and extensive cellars, to be let for a long term or by the month or week, as a place of entertainment, or for business purposes, or the lease will be sold. Entrance in Long Acre, and in Wilson Street. For particulars apply to Messrs. Dangerfield and Fraser, 26 Craven Street, Charing Cross.

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MONS. JULLIEN has much pleasure in announcing that he has succeeded in engaging **MR. LEVY**, the celebrated Cornet & Pistons, who will perform one of his favorite Solos every evening.

The Programme for the week, commencing Monday, 25th May, will include—
Overture, "Der Freischütz" Weber.
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Valse, "The Orange Blossom" L. Jullien.
Solo Cornet & Pistons, "The Carnival de Venise," performed by
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